

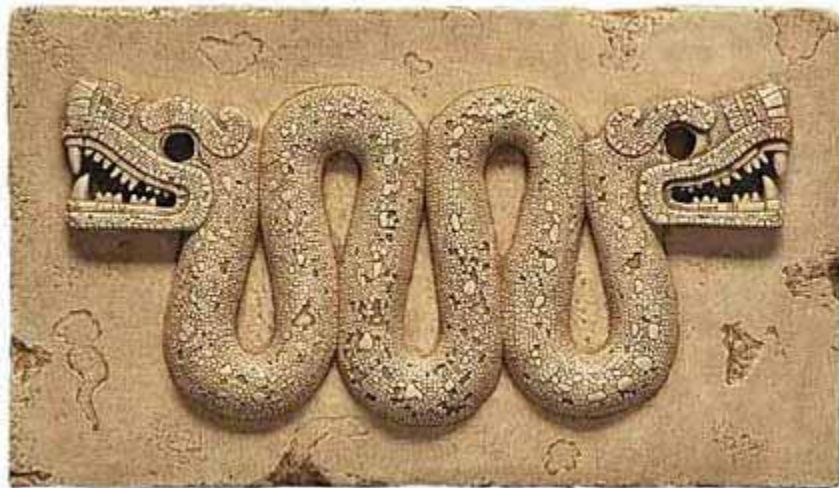
## Aztec Gods and Goddesses

[Religion](#) was extremely important in Aztec life. They worshipped hundreds of gods and goddesses, each of whom ruled one or more human activities or aspects of nature. The people had many agricultural gods because their culture was based heavily on farming; also they included natural elements and ancestor-heroes.

They believed that the balance of the natural world, the processes that make life possible - like the rain or solar energy - and that the destiny of people depended on the will of these gods. While some deities were benevolent, others had terrifying characteristics.

The Aztecs thought that the power of the gods should be acknowledged and thanks given to them, so as to avoid the catastrophes that their rage or indifference could cause. For this reason, the monumental ceremonial centers were built and there were so many religious rites. The existence of the gods and their goodwill were maintained by offering up the most valuable human possession, life. This then, was the origin of human sacrifice and the ritual of bearing intense physical pain, which believers intentionally caused themselves.

Aztec Double Headed Serpent

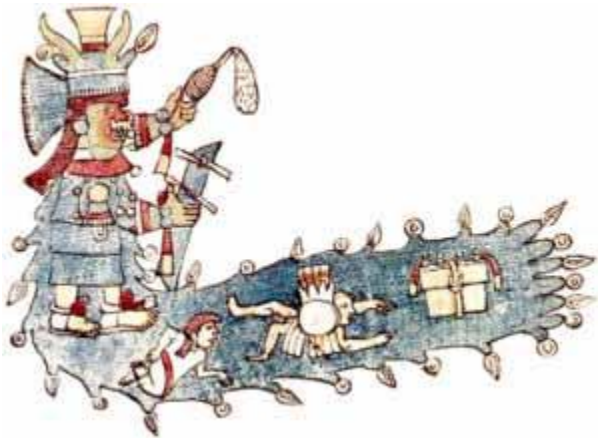


CENTEOTL



Corn god. Son of Tlazolteotl and husband of Xochiquetzal.

## CHALCHIUHTLICUE



In Aztec mythology, Chalchihuitlicue (also Chalciuhtlicue, or Chalchihuitlicue) ("She of the Jade Skirt") was the goddess of lakes and streams. She is also a patroness of birth and plays a part in Aztec baptisms. In the myth of the five suns, she had dominion over the fourth world, which was destroyed in a great flood. She also presides over the day 5 Serpent and the trecena of 1 Reed. Her husband was Tlaloc and with him, she was the mother of Tecciztecatl and ruler over Tlalocan. In her aquatic aspect, she was known as Acuecucyoticihuati, goddess of oceans, rivers and any other running water, as well as the patron of women in labor. She was also said to be the wife of Xiuhtecuhtli. She is sometimes associated with a rain goddess, Matlalcueitl.

In art, Chalciuhtlicue was illustrated wearing a green skirt and with short black vertical lines on the lower part of her face. In some scenes babies may be seen in a stream of water issuing from her skirts. Sometimes she is symbolized by a river with a heavily laden prickly pear tree growing on one bank. She is depicted in several central Mexican

manuscripts, including the Pre-Columbian Codex Borgia on plates 11 and 65 and in the 16th century Codex Borbonicus on page 5 and Codex Ríos on page 17. When sculpted, she is often carved from green stone as befits her name.

## CHANTICO



In Aztec mythology, Chantico ("she who dwells in the house") was the goddess of fires in the family hearth and volcanoes. She broke a fast by eating paprika with roasted fish, and was turned into a dog by Tonacatecuhtli. She also wears a crown of poisonous cactus spikes, and takes the form of a red serpent.

## CHICOMECOATL



In Aztec mythology, Chicomecoatl ("Seven Serpent", also the name of a day of the Aztec calendar) was a goddess of food and produce, especially maize and, by extension, a goddess of fertility.

Every September, she received a sacrifice of young girl, decapitated. The sacrifice's blood was poured on a statue of Chicomecoatl and her skin was worn by a priest. She was thought of as a female counterpart to Centeotl and was also called Xilonen ("the hairy

one", which referred to the hairs on unshucked maize), who was married to Tezcatlipoca. She often appeared with attributes of Chalchiuhtlicue, such as her headdress and the short lines rubbing down her cheeks. She is usually distinguished by being shown carrying ears of maize. She is shown in three different forms:

- As a young girl carrying flowers
- As a woman who brings death with her embraces
- As a mother who uses the sun as a shield

## CIHUACOATYL



In Aztec mythology, Cihuacoatl ("snake woman"; also Chihucoatl, Ciucoatl) was one of a number of motherhood and fertility goddesses. (See also Ilamatecuhtli, Teteoinnan, Tlazolteotl, and Toci.)

Cihuacoatl was especially associated with midwives, and with the sweatbaths where midwives practiced. She is paired with Quilaztli and was considered a protectress of Chalmecca and patroness of Culhuacan. She helped Quetzalcoatl create the current race of humanity by grinding up bones from the previous ages, and mixing it with his blood. She is also the mother of Mixcoatl, who she abandoned at a crossroads. Tradition says that she often returns there to weep for her lost son, only to find a sacrificial knife.

Although she was sometimes depicted as a young woman, similar to Xochiquetzal, she is more often shown as a fierce skull-faced old woman carrying the spears and shield of a warrior. Childbirth was sometimes compared to warfare and the women who died in childbirth were honored as fallen warriors. Their spirits, the Cihuateteo, were depicted

with skeletal faces like Cihuacoatl. Like her, the Cihuateteo are thought to haunt crossroads at night to steal children.

Cihuacoatl was also a noble title among the Aztecs, given to the secondary ruler of Tenochtitlan who was responsible for the day-to-day affairs of the capital city. Tlacaelel served as Cihuacoatl under four Aztec kings (Tlatoanis) during the 15th century. As Cihuacoatl he counselled the ruler and personally took charge of the military and public sacrifices.

## COATLICUE



Coatlicue, also known as Teteoinan (also transcribed Teteo Inan) ("The Mother of Gods"), is the Aztec goddess who gave birth to the moon, stars, and Huitzilopochtli, the god of the sun and war. She is also known as Toci, ("Our Grandmother"), and Cihuacoatl, ("The Lady of the serpent"), the patron of women who die in childbirth.

The word "Coatlicue" is Nahuatl for "the one with the skirt of serpents". She is referred to by the epithets "Mother Goddess of the Earth who gives birth to all celestial things", "Goddess of Fire and Fertility", "Goddess of Life, Death and Rebirth" and "Mother of the Southern Stars".

She is represented as a woman wearing a skirt of writhing snakes and a necklace made of human hearts, hands and skulls. Her feet and hands are adorned with claws (for digging graves) and her breasts are depicted as hanging flaccid from nursing. Coatlicue keeps on

her chest the hands, hearts and skulls of her children so they can be purified in their mother's chest.

Almost all representation of this goddess depict her deadly side, because Earth, as well as loving mother, is the insatiable monster that consumes everything that lives. She represents the devouring mother, in whom both the womb and the grave exist.

According to the legend, she was magically impregnated while still a virgin by a ball of feathers that fell on her while she was sweeping a temple. She gave birth to Quetzalcoatl and Xolotl. In a fit of wrath her four hundred children, who were encouraged by Coyolxauhqui (her daughter), decapitated her. The god Huitzilopochtli afterward emerged from Coatlicue's womb fully grown and girded for battle and killed many of his brothers and sisters, including decapitating Coyolxauhqui and throwing her head into the sky to become the Moon. In a variation of this legend, Huitzilopochtli himself is conceived by the ball-of-feathers incident and emerges from the womb in time to save his mother from harm.

A massive sculpture known as the Coatlicue Stone was discovered by the astronomer Antonio de León y Gama in August of 1790 after an urban redevelopment program uncovered artifacts. Six months later, the team discovered the massive Aztec sun stone. De León y Gama's account of the discoveries was the first archeological work on Pre-Columbian Mexico.

## COYOLXAUHQUI





Aztec Moon Goddess





In Aztec mythology, Coyolxauhqui ("golden bells") was a moon goddess. She was a daughter of Coatlicue and the ruler of the Centzon Huitznahuas, the star gods. She was a powerful magician and led her siblings in an attack on their mother, Coatlicue, because she became pregnant in a shameful way (by a ball of feathers). Coatlicue's fetus, Huitzilopochtli, sprang from her womb in full war armour and killed Coyolxauhqui, along with many of the brothers and sisters. He cut off her limbs, then tossed her head into the sky where it became the moon, so that his mother would be comforted in seeing her daughter in the sky every night.

A shield-shaped stone frieze reflecting this story was found at the base of the stairs on the Templo Mayor. In this frieze, Coyolxauhqui is shown spread out on her side, with her head, arms and legs chopped away from her body. She is distinguished by balls of eagle down in her hair, a bell symbol on her cheek, and an ear tab showing the Mexica year sign. As with images of her mother, she is shown with a skull tied to her belt. Scholars also believe that the decapitation and destruction of Coyolxauhqui is reflected in the pattern of warrior ritual sacrifice. First, captive's hearts were cut out, then they were decapitated, their limbs chopped off, and finally their bodies were cast from the temple, to lie, perhaps, on the great Coyolxauhqui stone.

Coyolxauhqui's celestial associations are not limited to the moon. Other scholars feel she should be understood as the Goddess of the Milky Way, or be associated with patterns of stars associated with Huitzilopochtli.



## EHECATL



In Aztec mythology, Ehecatl ("wind") was the god of wind, an aspect of Quetzalcoatl. His breath moved the sun and pushed away rain. He fell in love with a human girl named Mayahuel, and gave mankind the ability to love so that she could return his passion. He had no known permanent physical form. The One Who Causes Movement of Matter in the Universe: Yohualli Ehecatl referring to Our Creator as the Mover of Matter in the universe, as Our Father.

## HUEHUETEOTL



Huehuetéotl ("Old god"; agéd god in Nahuatl) is a Mesoamerican deity figuring in the pantheons of pre-Columbian cultures, particularly in Aztec mythology and others of the Central Mexico region. He is also sometimes called Ueueteotl. Although known mostly in the cultures of that region, images and iconography depicting Huehuetéotl have been found at other archaeological sites across Mesoamerica, such as in the Gulf region, western Mexico, Protoclassic-era sites in the Guatemalan highlands such as Kaminaljuyú and Late-Postclassic sites on the northern Yucatán Peninsula.

Huehuetéotl is frequently considered to overlap with, or be another aspect of, a central Mexican/Aztec deity associated with fire, Xiuhtecuhtli. In particular, the Florentine Codex identifies Huehuetéotl as an alternative epithet for Xiuhtecuhtli, and consequently that deity is sometimes referred to as Xiuhtecuhtli-Huehuetéotl.

However, Huehuetéotl is characteristically depicted as an aged or even decrepit being, whereas Xiuhtecuhtli's appearance is much more youthful and vigorous, and he has a marked association with rulership and (youthful) warriors.

## HUITZILOPOCHTLI



His temple (next to that of Tlaloc) on the Main Pyramid was the focus of fearsome sacrifices of prisoners captured by Aztec warriors. Victims' heads were strung as trophies on a great rack, the Tzompantli, erected in the precinct below.

God of War-Lord of the South-The Young Warrior-Lord of the Day- The Blue Tezcatliopoca of the South-Patron God of the Mexica. Known metaphorically as "The Blue Heron Bird", "The Lucid Macaw", and "The Eagle".

The derivation of his name may have come from the ancient Chichimeca "Tetzauhteotl", possibly meaning "Omen-God".

He is considered an incarnation of the sun and struggles with the forces of night to keep mankind alive. Only to have found a place of major worship among the Aztec peoples. Huitzilopochtli is credited with inducing the Aztecs to migrate from their homeland in "Aztlan" and begin the long wanderings which brought their tribe to the Mexico Valley.

According to Aztec legend, Coatlicue, goddess of the earth had given birth to the moon and stars. The moon, Coyolxauhqui, and the stars called, Centzonhuitznahuac, became jealous of Coatlicue's pregnancy with Huitzilopochtli. During his birth, Huitzilopochtli used the "serpent of fire" and the sun's rays to defeat the moon and stars. Every day the battle continues between day and night. The Mexica saw the sunrise as a daily victory for this deity over the forces of darkness.

Huitzilopochtli can only be fed by Chalchihuatl, or the blood of sacrifice, to sustain him in his daily battle. He resides in the seventh heaven of Aztec mythology. The seventh heaven is represented as blue. His temple on the great Pyramid in Tenochtitlan was called Lihucatl Xoxouqui, or "Blue Heaven". Over 20,000 victims are thought to have been ritually killed at the opening of his great temple in Tenochtitlan during a four day period.

Duran relates that the great temple contained a wooden statue carved to look like a man sitting on a blue wood bench. A serpent pole extended from each corner to give the appearance of the bench as a litter. On his head was placed a headdress in the shape of a bird's beak. A curtain was always hung in front of the image to indicate reverence.

Tlacaelel, the Aztec power broker, is thought to have propelled this god into the place of importance that Huitzilopochtli held, some suggest even re-writing Mexican history.

Huitzilopochtli's creation may have come from the ancient Mexica god "Opochtli", the Left Handed One, and a leading old Chichimec god of weapons and water. He was called "He Who Divides the Waters", and was principal in worship in the Huitzilopochco area and it's famous waters. Opochtli is thought to have been worshipped in ancient Aztlan.

Huitzilopochtli is said to be a representation of Tezcatlipoca in midsummer as the high sun in the southern sky. His name may have derived with his association with the color blue as when staring at the sun, spots of blue are seen by the eyes after looking away. His association with "on the left", was because when facing in the direction of the sun's path, east to west, the sun passed on the left.

Huitzilopochtli was the most celebrated of the Mexican deities and came to embody the aspirations and accomplishments of the Aztec. His cult could have been considered the "state cult" and was a focus of the powerful economic and political system.

Also known as "The Portentous One", as he directed the Mexica on their nomadic trek into the Valley of Mexico through a series of signs and omens. It was Huitzilopochtli who sent the eagle to perch on the nopal cactus to indicate the site of the Mexica's final resting place. His elevation to the rank of a major deity coincided with the formation of the triple alliance between Tenochtitlan, Texcoco, and Tlacopan. At this formation of the alliance his recognition as the god of war was complete and total.

As the power of Tenochtitlan grew his image was incorporated into the new lands and regions coming under Mexica control and he assumed new prominence and attributes even to the point of usurping the more traditional sun god, Tonatiuh. His main temple in the great temple of Tenochtitlan, (the Temple Mayor), was set alongside Tlaloc, god of rain, the symbolism of these two deities elevated above all others was a reflection of the economic status of the Mexica empire, (agriculture and war-tribute). Of interest many pictures and statues have survived of Tlaloc and other major deities but relatively few of Huitzilopochtli.

Images of Huitzilopochtli may be found in the Codex Borbonicus in which he is depicted standing in front of a small temple in his honor, in the Codex Telleriano-Remensis, in his capacity as symbol of the month of Panquetzaliztli, and in a dual painting with Paynal, (messenger god), in Sahagun's Primeros Memoriales. His image further adorns the Codex Boturini in his guidance of the Mexica on their wanderings.

In the Codex Azcatitlan he is represented as a combination hummingbird and serpent tail being carried in what might be thought of as a backpack. In the Codex Florentine his birth is recorded as well as his famous battle with the stars. In all painted images his adornments are different, some with a shield of turquoise mosaic, others with a shield of white eagle feathers. The central image in all drawings is that of a warrior and a leader. He is often depicted as a seed dough image or "teixiptla" which was often made and prized during feasts.

Although Huitzilopochtli was worshipped greatly during the entire Mexica year he was of particular importance during the feast of Toxcatl, Dry Thing, Tlaxochimaco, Giving of Flowers, Teotleco, Arrival of Gods, and Panquetzaliztli, Raising of Banners. The feast honoring the raising of banners is generally thought to be his major yearly feast.

Nowhere was Huitzilopochtli more honored than in his main temple atop the great pyramid in Tenochtitlan in the Temple Mayor. His main cult statue stood in the southernmost corner of the twin shrines to him and Tlaloc. The shrine to this deity is described in detail by Duran as well as accounts by several of the soldiers with Cortes, namely Andres de Tapia and Bernal Diaz as well as Cortes himself.

Duran claims to describe the statue based on reports from native informants and from direct interviews with surviving conquistadors. He describes the image as a wooden statue carved to look like a man seated on a blue wooden bench in the form of a liter. The liter poles contained images of serpents long enough to be carried on the shoulder of men. The bench was in the traditional Huitzilopochtli "sky blue" color. The image itself had a blue forehead with a blue band reaching from ear to ear also blue.

The image had a headdress shaped like a hummingbird beak made of gold. The feathers adorning the headdress were a beautiful green. In his left hand he held a shield, white, with five bunches of white feathers in the form of a cross. Four arrows extended from the handle of the shield. In his right hand he held a staff in the image of a serpent which was also blue. Gold bracelets were on his wrists and he wore blue foot sandals. This image was covered from view with a type of curtain adorned with jewels and gold. Bernal Diaz also relates an account and it is certainly worth reading.

Huitzilopochtli shared the top of the great temple with Tlaloc in Texcoco as well as in Tenochtitlan and is described in detail in Pomar's book. Pomar's Huitzilopochtli was an image of a standing young man, made from wood adorned with a cloak of rich feathers and wearing an ornate necklace of jade and turquoise surrounded by golden bells. His body paint was blue with a blue striped face. His hair was of eagle feathers and had a headdress of quetzal (46) feathers.

Oh his shoulder was a form of a hummingbird's head. His legs were adorned and decorated with gold bells. In his hand was held a large spear, a spearthrower, and a feathered shield covered with a lattice work of gold stripes.



There was no greater worshipped image to the Mexica and the stone idol that was atop the pyramid in Tenochtitlan that was removed under the eyes of Cortes. The idol was entrusted to a man called Tlatlatl. Tlatlatl successfully was able to hide this image of Huitzilopochtli as was uncovered during an investigation by the Bishop Zummaraga during the 1530's. The statue has never been found and is probably resting and waiting today in a cave somewhere in northern Mexico.

Listed in the Codex Boturini, the sacred bundle of Huitzilopochtli carried during the wandering years was born by four "bearers", named Tezacoatl, (Mirror Serpent), Chimalma, (Shield Hand), Apanecatli, (Water Headdress), and Cuauhcoatl, (Eagle Serpent). The Codex Azcatitlan shows only two god bearers. Duran agrees that there were four bearers but does not name them. Juan de Torquemada in his "Monarquia indiana also confers the four god bearers. Hernando Alvarado Tezozomoc keeps the bearer Cuauhcoatl but replaces the other three with Quauhtlonquetzque, Axoloa, and Ococaltzin. To further confuse this issue the Cronica Mexicayotl replaces Cuauhcoatl, (Eagle Serpent), with Iztamixcoatzin, (White Cloud Serpent).

#### ITZPZPALOTL

A goddess of Agriculture representing famine and death shown as Vulture. Obsidian Butterfly. Beautiful, demonic, armed with the claws of a jaguar. The female counterpart of Itzcolihqui.

#### IXTLILTON

The god of Medicine, Healing, Feasting, and Games.

#### MACUILXOCHITL



In Aztec mythology, Xochipilli was the god of love, games, beauty, dance, flowers, maize, and song. His name contains the Nahuatl words *xochitl* ("flower") and *pilli* (either "prince" or "child"), and hence means "flower prince". He is also referred to as *Macuilmxochitl*, which means "five flowers".

His wife was *Mayahuel* and his twin sister was *Xochiquetzal*. As one of the gods responsible for fertility and agricultural produce, he was associated with *Tlaloc*, god of rains, and *Cinteotl*, god of maize. In the mid-1800s, a 16th-century Aztec statue of Xochipilli was unearthed on the side of the volcano *Popocatepetl* near *Tlamanalco*. The statue is of a single figure seated upon a temple-like base. Both the statue and the base upon which it sits are covered in carvings of sacred and psychoactive plants including mushrooms (*Psilocybe aztecorum*), tobacco (*Nicotiana tabacum*), morning glory (*Turbina corymbosa*), *sinicuichi* (*Heimia salicifolia*), possibly *cacahuaxochitl* (*Quararibea funebris*), and one unidentified flower. The figure himself sits crosslegged on the base, head tilted up, eyes open, jaw tensed, with his mouth half open. The statue is currently housed in the *Museo Nacional de Antropología* in Mexico City.

It has been suggested by *Wasson*, *Schultes*, and *Hofmann* that Xochipilli represents a figure in the throes of entheogenic ecstasy. The position and expression of the body, in combination with the very clear representations of hallucinogenic plants which are known to have been used in sacred contexts by the Aztec support this interpretation.

*Wasson* says in *The Wondrous Mushroom* of the statue of Xochipilli: "He is absorbed in *temicxoch*, 'the flowery dream', as the *Nahua* say in describing the awesome experience

that follows the ingestion of an entheogen. I can think of nothing like it in the long and rich history of European art: Xochipilli absorbed in temicxoch."

## METZTLI



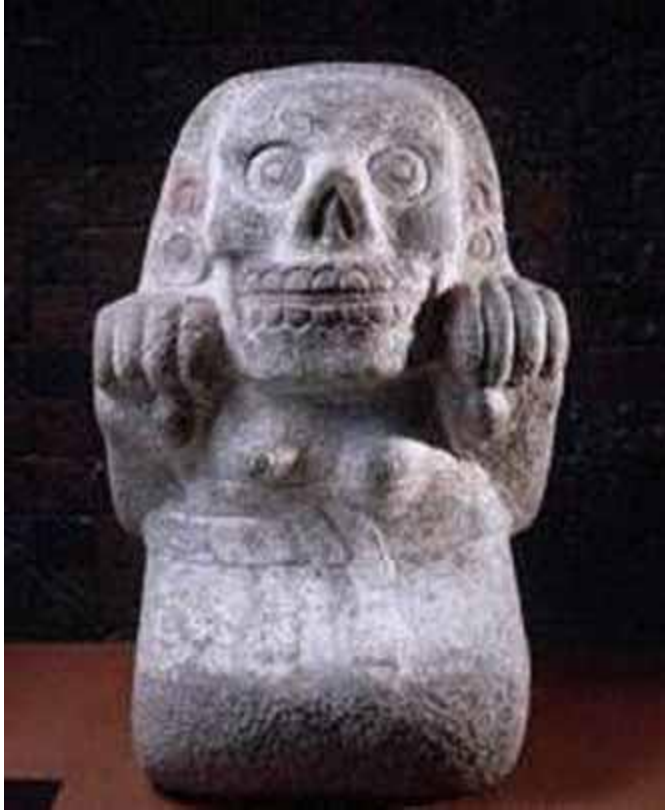
In Aztec mythology, Metztli (also Meztli, Metzi) was a god of the moon, the night, and farmers. He was probably the same deity as Yohaulticetl and Coyolxauhqui and the male moon god Tecciztecatl; like the latter, he feared the sun because he feared its fire.

## MICTLAN



In Aztec mythology, Mictlan was the lowest (ninth) level of the underworld, located far to the north. Except for warriors who died in battle, people who died when hit by lightning and women who died in childbirth, people went to Mictlan after death. The journey was difficult and took four years, but the dead were aided by the psychopomp, Xolotl. The king of Mictlan was Mictlantecuhtli. The queen was Mictecacihuatl. Other deities in Mictlan included Ciucoatl (who commanded Mictlan spirits called Cihuateteo), Acolmiztli, Chalmecacihuilt, Chalmecatl and Acolnahuacatl.

## MICTLANTECIHUATL



In Aztec mythology, Mictecacihuatl was the Queen of Mictlan, the underworld, and wife of Mictlantecuhtli. Her purpose is to keep watch over the bones of the dead. She presides over the festivals of the dead (which evolved into the modern Day of the Dead) and is known as the Lady of the Dead, since it is believed she died at birth. Her cult is sometimes held to persist in the common Mexican worship of Santa Muerte.

## MICTLANTECUHTLE

The god of the dead; he is a guardian and spirit guide.

## MIXCOATL





Mixcoatl, meaning 'cloud serpent,' was the god of the hunt and identified with the Milky Way, the stars, and the heavens in several Mesoamerican cultures. He was the patron deity of the Otomi, the Chichimecs, and several groups that claimed descent from the Chichimecs. While Mixcoatl was part of the Aztec pantheon, his role was less important than that of Huitzilopochtli, who was their central deity. Under the name of Camaxtli, Mixcoatl was worshipped as the central deity of Huejotzingo and Tlaxcala.

Mixcoatl is represented with a black mask over his eyes and distinctive red and white 'candy-cane stripes' painted on his body. These features are shared with Tlahuizcalpantecuhtli, the Lord of the Dawn, god of the morning star. Unlike Tlahuizcalpantecuhtli, Mixcoatl can usually be distinguished by his hunting gear, which included a bow and arrows, and a net or basket for carrying dead game.

Mixcoatl was one of four children of Tonacatecuhtli, meaning "Lord of Our Sustenance," an aged creator god, and Cihuacoatl, a fertility goddess and the patroness of midwives. Sometimes Mixcoatl was worshipped as the "Red" aspect of the god Tezcatlipoca, the "Smoking Mirror," who was the god of sorcerers, rulers, and warriors. In one story, Tezcatlipoca transformed himself into Mixcoatl and invented the fire drill by revolving the heavens around their axes, bringing fire to humanity. Along with this cosmic fire drill, Mixcoatl was the first to strike fire with flint. These events made Mixcoatl a god of fire, along with war, and the hunt.

Mixcoatl was the father of 400 sons, collectively known as the Centzon Huitznahua, who ended up having their hearts eaten by Huitzilopochtli. The Centzon Huitznahua met their demise when they, and their sister Coyolxauhqui, after finding their mother Coatlicue pregnant, conspired to kill her. However, as they attacked she gave birth to a fully formed and armed Huitzilopochtli, who proceeded to kill his half-siblings. Mixcoatl was also thought of as being the father of another important deity, Quetzalcoatl, the feathered serpent.

Quecholli, the 14th veintena, the 20-day Aztec month, was dedicated to Mixcoatl. The celebration for this month consisted of hunting and feasting in the countryside. The

hunters would take the form of Mixcoatl by dressing like him, kindling a new fire to roast the hunted game. Along with these practices, a man and woman would be sacrificed to Mixcoatl at his temple. The female would be slaughtered as would be a wild animal -- that is, by bashing her head against a rock four times. Subsequently, her throat would be cut, and she would be decapitated. The male victim would display her head to the crowd before he, himself, would be sacrificed in the familiar Aztec way: heart extrusion.

Along with the divine Mixcoatl, some believe there was a real figure known as Mixcoatl. It is thought he was a Chichimec leader during the Toltec period. It is not clear how much of the myth is based on this person if he really did live.

## NANAUATZIN



In Aztec mythology, the god Nanauatl (or Nanauatzin, the suffix *tzin* implies respect or familiarity), the most humble of the gods, sacrificed himself in fire so that it would continue to shine on Earth as the sun, thus becoming the sun god. Nanahuatl means "full of sores". In the borgia codex, Nanahuatl is represented as a man emerging from a fire, originally this was interpreted as an illustration of cannibalism.

The Aztecs had several different myths about the creation, and nanahualt participate in several. In the legend of Quetzalcoatl, Nanauatl helps Quetzalcoatl to obtain the first grains which will be the food of humankind.

In Aztec mythology, the universe is not permanent or everlasting, but subject to death like any living creature. However, even as it died, the universe would be reborn again into a new age, or "Sun." Nanauatl is best known in the "Legend of the Fifth Sun," recopilated by Sahagun.

In this legend, which is the basis for most nahuatl myths, there has been four creations, in each one, one god has taken the toil of being the sun: Quetzalcoatl, Tezcatlipoca, Tlaloc, and Ehecatl. Each age inevitably ended because the gods were not satisfied with the men they had created. Finally Quetzalcoatl, retrieves the sacred bones of their ancestors, mixed with corn and his own blood, manages to make acceptable human beings. But no other god wants the task of being the sun.

The gods decided that the future and possibly last sun, has to offer his life. Finally, two gods are chosen: Tecciztecatl and Nanauatl, the former because he is wealthy and the latter because he is humble. Tecciztecatl is proud, and sees an opportunity to gain immortality. Nanauatl accepts because he sees becoming the sun as his duty. They are purified. Tecciztecatl offers rich presents, and coral instead of blood. Nanauatl offers his blood, and makes penitence.

The gods make a big fire, which burns for four days. When Tecciztecatl tries to jump into the fire, he is afraid and fails four times, because the heat is so strong. Because of this, the gods ask for Nanauatl. He closes his eyes to control his fear, and jumps. When Tecciztecatl sees that Nanauatl has jumped, he feels wounded in his pride and jumps after him. Nothing happens at first. But eventually two suns appear in the sky. The gods are angry, because Tecciztecatl was still following Nanauatl, and they are glowing exactly the same; so one of the gods takes a rabbit and throws it in the face of Tecciztecatl. He loses his brilliance, and the rabbit is marked on his face. So he became the moon, and the moon still has the mark of a rabbit.

But still, the sun does not move. The gods accept they need to die, so the men can live. The god Ehecatl sacrifices all the gods, and then with a powerful wind makes the sun begin to move. Men need to repay the gods their sacrifice. An important aspect of this legend is the death of the gods. The Aztec gods have no real earthly power, because they are dead, and only exist in the spiritual world, they even have to use a magic mirror made of obsidian to see the world - all of them, except Ehecatl. Ehecatl, the wind, becomes the symbol of the forces of nature: we can't see him, but we can feel his power.

## OCOCALTZIN

He was considered by some, to be one of four Gods who were the bearers of Huitzilopochtli.

## OMACATL



In Aztec mythology, Omacatl ("two reeds", "Ome" - "Acatl") was a god of feasting, holidays and happiness, and an aspect of Tezcatlipoca. He is represented as a black-and-white figure, squatting and eating. As a god worshipped primarily by the wealthy, he wore a crown and a flower-decorated cloak, and carried a sceptre. At his festivals, maize effigies of Omacatl were eaten and (allegedly) the participants held orgies to honor him. He was also known as Tezcalipoca, and Titlacauan. Omacatl and Quetzalcoatl were brothers.

OMETECUHLTI / OMECIHUATL





Ometeotl is the name of the dual god Ometecutli/Omecihuatl in Aztec mythology. The suffix -teotl originally was translated as god, but most translators now prefer lord since the concept is not equivalent to the European concept of God. Some people translate teotl as energy, but this is not generally accepted. The literal translation of the name is "Lord Two", Leon Portilla interprets this as "Lord of the Duality".

The origin of this god is from Toltec origin, and possibly could be traced to Teotihuacan.

In the Nahua/Aztec tradition, Ometeotl/Omecihuatl is a dual god, male and female, who was the creator of Cemanahuatl. Ometeotl's male aspect is Ometecutli, his/her female aspect is Omecihuatl.

S/he dwelled in and ruled over Omeyocan ("Two Place"), home of the gods. There were no temples dedicated to this god, but Ometeotl is referred to in most of the Aztec poetry.

Ometeotl was also referred by other names: Tloque Nahuaque, "Owner of the Near and Far"; Moyocoyatzin, "The Inventor of Himself"; Ipalmemohua, "The Giver of Life". Ometecuhtli ("two-lord"; also Ometeotltloque, Ometecutli, Tloque Nahuaque, Citlatonac), the male aspect, was a deity associated with fire, a creator deity and one of the highest gods in the pantheon, though he had no cult and was not actively worshipped.

OMETOTCHTLI



Ometotchtli (sometimes spelled Ometochtli), also known as "Two Rabbits" is a god of drunkenness in the Aztec pantheon. He is the leader of Centzon Totchtli, the four hundred rabbit gods of drunkenness.

#### OPOCHTLI

In Aztec mythology, Opochtli was a god of hunting and fishing.

#### PATECATLI

In Aztec mythology, Patecatl was a god of healing and fertility, and the discoverer of peyote. With Mayahuel, he was the father of the Centzon Totochtin.

#### PAYNAL

In Aztec mythology, Paynal was the impersonator and messenger of Huitzilopochtli. Paynal took on his master's attributes at official functions while Huitzilopochtli was trapped in the underworld or otherwise unavailable.

#### QUETZALCOATL

Creator God - Quetzal Bird, Feathered Serpent (DNA)



God of Civilization and Learning



## Good of Agriculture - The Road Sweeper



It was the name of a deity, a royal title, the name of a legendary priest-ruler, a title of high priestly office. But its most fundamental significance as a natural force is symbolized by the sculpture of a coiled plumed serpent rising from a base whose underside is carved with the symbols of the earth deity and Tlaloc.

The image of the serpent rising from the earth and bearing water on its tail is explained in the Nahuatl language by a description of Quetzalcoatl in terms of the rise of a powerful thunderstorm sweeping down, with wind raising dust before bringing rain.

Often portrayed with a black beard to represent age or as an old man. Covering his mouth there is often a red mask in the form of a bird's beak. His mask identifies him as the god of wind and he was worshiped under the name of Ehecatl, or wind. One of the greatest gods, god of wind, light, and Venus.

God of twins and monsters. Legend has Quetzalcoatl and his twin brother Xolotl, descending to hell and retrieving human bones. By dripping his blood onto the bones, human resurrection began.

Men therefore, are the children of Quetzalcoatl. He is always presented as benevolent. He wears about his neck a "Wind Jewell" made from a conch and his head was adorned with a jaguar bonnet or sometimes a small cap. A sharp bone protrudes from the headgear which flows the blood that nourishes his nahualli, the Quetzal bird.

He taught men science and the calendar and devised ceremonies. He discovered corn, and all good aspects of civilization. Quetzalcoatl is a perfect representation of saintliness. His cult transformed into a type of nobility cult and only special sacrifices selected from the Nobel classes were made to him, and then only in secret.

Quetzalcoatl is a very ancient god known to the Mayas and ancient Teotihuacan ruins. He was said to be the son of Camaxtli and Chimalma and he was born in Michatlauhco, "Fish Deepes".

His mother died during his birth and he was raised by his grandfathers. The multiplicity of Quetzalcoatl's roles attest to the antiquity of his cult following and his adoration.

He is credited with allowing the Spanish and Cortes to march into the Aztec lands. The Aztec people thought Cortes was an incarnation of Quetzalcoatl returning from the East to retake his lands as told in legend. It was not uncommon for a hundred years after the conquest for merchants in smaller towns to work and save for twenty years just to throw a large banquet to this most revered god. Before the conquest slaves would have been bathed and sacrificed for this feast.

The "Ehecailacacozcatl" or the winds that proceed a rain downpour were associated with Quetzalcoatl. Lightning as it contains a serpentine shape was also associated with this god in the name xonecuilli.

Also considered to be worshiped under the names Tlilpotonqui, "Feathered in Black", and possibly as Ecacouayo Mixtli, "A Twister", in association with his capacity as God of the Wind. In the Codex Magliabechiano, pl. 34, Quetzalcoatl was referred to as Tlaloc.

The Codex Cospi contain references to his association with the planet Venus and it's destructive powers as well as the Codex Borgia, pl. 53f.

In the Vienna Codex this god is depicted as an alert youth sitting at the feet of the "Old Ones", The dual divinity. Could also appear as "Yacateuctli, Lord of the Vanguard, or one who goes forth, Yacacoliuhqui, "He with the Aquiline Nose", and as Yacapitzahuac, "Pointed Nose". May have been worshiped under the name of "Our Reverend Prince", and Ocelocoatl in his black or night form.

In Boone's translation of the Magliabechiano Codex, Quetzalcoatl is mentioned as being the son of Miclantecutli, Lord of the Place of the Dead. Boone relates in her translation an interesting story concerning Quetzalcoatl as having washed his hands and then touched his penis and caused semen to drop on a rock). A bat grew from this union of semen and rock who other gods sent to bite the flower goddess Xochiquetzal. This bat bit off a piece of her vagina while she was sleeping and took it to the gods. They then washed it and from the water that was spilled came forth flowers that smelled bad. This same bat took the flesh to Mictlantecutli where he washed the piece of flesh and the water that he used brought forth sweet smelling flowers the Indians called xochitrls.

Often depicted holding a thorn used to let blood. He created auto-sacrifice, a forerunner to human sacrifice. He is said to have let blood in honor to Camaxtli (Mixcoatl), who the Aztec believed to be Quetzalcoatl's father.

Quetzalcoatl's priests would bang a drum in the morning and in the evening in reverence to Quetzalcoatl. At that time merchants could leave the city and visitors could enter Tenochtitlan. The drum of Quetzalcoatl may be compared with the flute of Tezcatlipoca. The drum separated night from day. The flute was heard at night. The sound of the flute was shrill and anxiety followed it's music.

According to Sahagun, Quetzalcoatl's temple was high with a narrow staircase with steps so narrow that feet had a hard time holding. The image was covered with tapestries with an ugly and bearded face.

This deity is depicted on a statue, currently in the British Museum, with ocelot claw ear-rings. The roar of this animal was believed to help bring the sun into the sky. This statue also holds a studded club in the right hand and in the left a skull, the sign of his twin brother Xolotl. The statue venerates the rising from the jaws of the feathered serpent as the morning star Venus rises to announce the sunrise. The statue further bears a collar symbol of the sun. According to Burland's book, this statue commemorates a transit of Venus in the year 1508.

Lord of Healing and magical herbs, known as a symbol of thought and learning, of the arts, poetry, and all things good and beautiful. Lord of Hope and Lord of the Morning Star. He has been likened to England's King Arthur, both a real person and myth. According to the Vienna Codex a series of nine different Toltec kings succeeded the original man/god all calling themselves [Quetzalcoatl](#). In the Codex Laud, Quetzalcoatl is seen as wind blowing in the waters. Sitting on the water, displaying her genitals, was a tempting Tlazoteotl. The wind of Quetzalcoatl is the breath of life and will fertilize her. Quetzalcoatl was the god of life and gave penitence, love, and exemption from rituals of sacrifice and Autosacrifice.

His association with the feathered serpent is an interesting story. The quetzal bird, native to the western area of Guatemala and Mexico, was regarded as the most beautiful bird and called Quetzaltotolin, meaning "most precious". The symbol of the feathered serpent was Quetzalcoatl, meaning not just feathered serpent, but "most precious serpent". Quetzalcoatl is not the feathered serpent but the one who emerges from the serpent as Venus rises from the morning horizon.

He has been depicted occasionally on statues showing him as a great priest, the Lord of Penitence, with a painted black stripe beside the eyes and a red ring surrounding the mouth and blue areas on the forehead. As Ehecatl, Lord of the Winds, he is depicted wearing a mask with a pointed snout covering his lower face. This is known as his "wind mask", and is usually painted bright red. According to Burland this was derived from the Mexican whistling toad, *Rhinophryne dorsalis*. Its shape suggested the earth monster, a cross between an alligator and a toad. Temples to Ehecatl were circular as the god of wind could blow or breath in any direction.

In the Vienna Codex, Quetzalcoatl is depicted holding the heavens with his hands, symbolic of holding the rain clouds and sky in place.

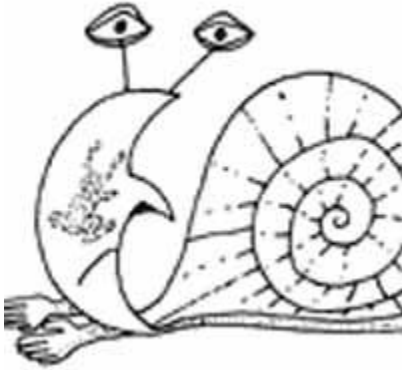
The Spanish missionaries early adopted the myth of Quetzalcoatl and thought that he was actually St. Thomas the Apostle, who had come to Mexico to help convert the Aztec Indians to Christianity and that the spirit of St. Thomas was in Cortes. Today the figure of Quetzalcoatl can be seen in department store windows in Mexico City replacing a traditional Santa Claws figure. This figure wears a garland of feathers and a representational mask of the old venerated god and symbolizes the bringing of life and gifts.

According to the Treatise by Alarcon, Quetzalcoatl was also known as "Matl", which meant "hand" in Nahuatl.



He is sometimes depicted as a white skinned god with a black beard. Recent scholarly theories suggest that the man-god may have been a wandering Viking who had lost his way.

## TECCIZTECATL



In Aztec mythology, Tecciztecatl ("old moon god"; also Tecuciztecal, Tecuciztecatl) was a lunar deity, representing the old "man-on-the-moon". He could have been the sun god, but he feared the sun's fire, so Nanahuatzin became the sun god and Tecciztecatl (in the form of a rabbit) was promptly thrown into the moon. In some depictions he carried a large, white seashell on his back, representing the moon itself; in others he had butterfly wings. He was a son of Tlaloc and Chalchiuhtlicue.

## TEOYAOMQUI

In Aztec mythology, Teoyaomqui (or Teoyaoimquit, Huahuantli) was the god of dead warriors, particularly those who had died in battle. He is a solar deity, the god of the Sixth Hour of the Day.

## TEPEYOLLOTL



In Aztec mythology, Tepeyollotl ("heart of the mountains"; also Tepeyollotli) was the god of earthquakes, echoes and jaguars. He is the god of the Eighth Hour of the Night, and is depicted as a jaguar leaping towards the sun. He may be the same as Mictlantecutli, Tlaltecuhltli and Teoyaomqui.

## TEPOZTECATL



In Aztec mythology, Tepoztecatl (or Tezcatzoncatl) was the god of pulque, of drunkenness and fertility. He is a consorts of Mayahuel, who is a mask-avatar of Xochiquetzal. According to the myth, Tepoztecatl was one of the four hundred children of Mayahuel and the god Pantecatl. As a deity of pulque, Tepoztecatl was associated with

fertility cults and belong to the Tlaloque (see Tlaloc). In the Tepozteco mountain is the Tepozteco archaeological site, named after Tepoztecatl. The site was, thus, a sacred place for pilgrims from as far as Chiapas and Guatemala. This site has a monument for Tepoztecatl, called the Tepozteco House, a pyramid built on a platform 9.5 meters high.

## TEZCATLIPOCA



In Nahuatl mythology, Tezcatlipoca (tes-cat-lee-poh-ka) or "smoking mirror" was the god of the night, the north, temptation, sorcery, beauty and war. He was known by other descriptive names, such as Titlacauan (We His Slaves), Ipalnemoani (He by whom we live), Necocyaotl (Sower of Discord on Both Sides) and Tloque Nahuaque (Lord of the Near and Nigh) and Yohualli Eecatl (Night, Wind). When depicted he was usually drawn

with a black stripe painted across his face, and is usually shown with his right foot replaced with a mirror made of obsidian or hematite.

Sometimes the mirror was shown on his chest. He would carry four arrows in his right hand to punish the sins of man with. His hair was black and in the style of a warrior, as well as carrying a shield and weapon. He wore twenty gold bells on his ankles, and on his right foot he wore a deer hoof, representing his swiftness and agility. He appears on the first page of the Codex Borgia carrying the 20 day signs of the calendar; in the Codex Cospi he is shown as a spirit of darkness, as well as in the Codex Laud and the Dresden Codex.

According to the Aztecs, he was also the god of discord and deceit as well as the god of robbers, but he was also the god of rulers, warriors and sorcery. He was associated with the notion of destiny or fate and with the jaguar, and was known for inciting wars between peoples.

He owned a mirror (Itlachiayaque - "Place From Which He Watches") that gave off smoke, killing his enemies; he saw everything and he punished wrong doers with illness and poverty, and rewarded good people with wealth and fame. He was the antithesis, rival, and eventually the twin of Quetzalcoatl. It was thought then when a baby was conceived, it was placed there by Tezcatlipoca to decide its fate; the day you were born on prophesied the success or failure in your future. How the child looked was also attributed to the whim of Tezcatlipoca. It was thought that he would appear at night as a shrouded corpse, a bundle of ashes or a headless man with his chest and stomach slit open, and anyone who was brave enough to rip out his heart could demand a reward for returning it.

Attributes of both Tezcatlipoca and Quetzalcoatl originally came from pre-Aztec traditions of the Olmecs and the Toltecs. The Aztecs assimilated them in their religion, and the two deities were equated and considered twin gods.

They were both equal and opposed. Thus Tezcatlipoca was called "Black Tezcatlipoca", and Quetzalcoatl "White Tezcatlipoca". Mixcoatl was sometimes added to this complex as "Red Tezcatlipoca." Omacatl, Titlacahuan and Tezcatlanextia were also considered aspects of Tezcatlipoca; the four Tezcatlipocas were the sons of Ometecuhtli and Omecihuatl, lord and lady of the duality, and were the creators of all the other gods, as well as the world and man.

TLAHUIZCALPANTECUHTLI



In Aztec mythology, Tlahuizcalpantecuhtli ("lord of the star of the dawn"; also spelled "Tlahuizcalpantecutli" or "Tlahuixcalpantecuhtli") was the personification of the morning star, which is the planet Venus as seen in the morning. His brother Xolotl was the planet Venus as the evening star. Tlahuizcalpantecuhtli was a manifestation of Quetzalcoatl.

## TLALOC





Tlaloc, also known as Nuhualpilli, was, in Aztec belief, the god of rain and fertility. He was greatly feared among the Aztecs, who drowned children to appease him. They believed that Tlaloc was responsible for both floods and droughts, and that he had been created by the other gods. He is commonly depicted as a goggle-eyed blue being with fangs. Human sacrifices were often made in his honor, usually children. Before the victims were actually sacrificed, their tears were collected in a ceremonial bowl, to serve as an offering. Tlaloc was also worshipped in pre-Aztec times, by the Teotihuacan and Toltec civilizations.

Tlaloc was first married to Xochiquetzal, a goddess of flowers, but then Tezcatlipoca kidnapped her. He later married the goddess Chalchiuhtlicue, "She of the Jade Skirt". In Aztec mythic cosmography, Tlaloc ruled the fourth layer of the 'Upper World', or heavens, which is called Tlalocan ("place of Tlaloc") in several Aztec codices, such as the Vaticanus A and Florentine codices. Described as a place of unending Springtime and a paradise of green plants, Tlalocan was the destination in the afterlife for those who died violently from phenomena associated with water, such lightning, drowning and water-borne diseases.

With Chalchiuhtlicue, he was the father of Tecciztecatl. He had an older sister named Huixtocihuatl. He ruled over the third of the five worlds in Aztec belief. In Salvadoran mythology, he was also the grandfather of Cipitio.

Tlalocan was the earthly paradise of Tlaloc, located in the East, the place of Light and Life. It was where the souls of those killed by lightning, dropsy, skin diseases, and those sacrificed to Tlaloc went.



The Rain God-God of Vegetation-Ruler of the South. In ancient Chichimec times may have been worshipped under the name of Tlalocateuctli, meaning "Land-lier-Lord". Tlalocateuctli was considered by Alcaron to be a metaphor for the owner of a sown field.

Known to the Olmec as "Epcoatl", meaning Seashell Serpent. There is speculation that this deity originated with the Olmec. Known to the Maya as Chac, to the Totonacs as Tajin, to the Mixtecs as Tzahui, to the Zapotecs as Cocijo and throughout Mesoamerica.

A water god probably one of the oldest gods worshiped as a result of the importance of rain for crop production. Called Choc by the Maya and Cocijo by the Mixtecs, the principal worship god of the Olmec culture. Tlaloc was not a creator God but one created by other Gods. His first wife Xochiquetzal, Goddess of flowers and love, was stolen from him by Tezcatlipoca. His second wife was the Goddess Matlolcueitl, "The Lady of the Green Skirts", an ancient name for the mountain known as Malinche, located in Tlaxcala.

Although a beneficent god Tlaloc certainly had the power to unleash floods, lightning and drought when angry. To please him children were sacrificed to him as well as prisoners dressed in his image. It is said that the more the babies and children cried the more Tlaloc was pleased. During the sacrifice the tears of the screaming children were seen as representations of falling rain, the more the children cried, the better the rain season.

Tlaloc is easily identified by his characteristic mask giving the impression of eyeglasses and a mustache. Blue is his dominant color and of his mask. His body and face are often painted black, and water is often depicted dripping from his hands. The name Tlaloc, derives from the term "tlalli", meaning earth, with the suffix "oc", meaning something that is on the surface. Townsend alludes to the fight of clouds welling up in canyons and hovering around mountaintop in the rainy season to explain this metaphor.

Those who died from drowning, lightning or things thought to be associated with water went to Tlacocan, the paradise of Tlaloc located in the South and was known as the place of fertility.

His home in Tenochtitlan was next to the same temple of the venerated Huitzilopochtli, where a special chamber was built. His statue was made of stone in the shape of a horrible monster. The image was dressed in red with a green feather headdress. A string of green beads called chalchihuitl, "jade", hung from his neck. His ears, arms, and ankles were adorned with bracelets of precious stones. Apparently no other idols in the Mexica city were adorned with as many precious jewels as Tlaloc. In his right hand was a representation of a purple wooden thunderbolt, in his left hand was a leather bag filled with copal. The idol was placed upon a green cloth draped over a dais. His body was sculpted as a man and the face like a monster.

Also known as Tlalteuctli, (Earth Lord). May have been known as Oztoteotl, (The God of Caves), who was principally worshipped in the Chalma area. In the codex Vaticanus, Tlaloc is depicted as living inside of a mountain.

Known by the Olmec as "Epcoatl", or Seashell Serpent.

An interesting ceremony to Tlaloc by his priests was for the priests to throw themselves into frigid lake waters at midnight and imitate the sound and splashing of water birds to the point of exhaustion. This was apparently done just to please Tlaloc. In another ritual a priest would climb a mountain naked(\*18) and painted black, carrying fir boughs and a conch trumpet. He would chew tobacco and periodically blow the horn. After piercing his ears and thighs with spines(\*19) to let blood(\*20), he would retrace his steps stumbling

The direction of the rains Tlaloc sent were also of importance. The western rain was red colored from the sunset. This rain represented the richness of autumn. The southern rain was a rich blend of rain and summer fertility and considered a , Tlaloc's color.

The eastern rain was a golden rain which fell lightly over the crops making the crops grow, a promise of life. The north rain was a hail and thunder message from Tlaloc often bringing destruction. Snow and hail were thought of as representations of the bones of the past dead.

The temple to Tlaloc, on Mt. Tlaloc, is approximately at the 4000 meter level with views of the twin volcanoes Popocatepetl and Ixtaccihuatl and the entire valleys of Puebla and Mexico. Mt. Tlaloc was located approximately twenty-five miles due east of Tenochtitlan and directly north of the twin volcanoes. In the Spring, at the height of the dry season, the leaders of Tenochtitlan, Tetzaco, Tlacopan, and Xochimilco would make a pilgrimage to the shrine to call for rain from within the mountain.

While the Mexica leaders were conducting their ceremony, a large tree called "Father", or Tota, was erected near the great shrine to Tlaloc in Tenochtitlan and surrounded with small trees to symbolize a forest. An impersonator of Chalchiuhtlicue, Goddess of the sea and lakes, was selected to sit in the forest and symbolize the lake. As the leaders were returning, the great tree was felled and rafted out to the Pantitlan shrine, located in the center of the lake, where a great fleet of canoes met the returning leaders. The impersonator was then sacrificed, her blood poured into the water of the lake, jewelry given to the water of the lake, and the tree symbolically planted to indicate a renewal of life and growth. The tree was left to stand with the remains of trees planted in past years ceremonies.

Attendants of Tlaloc:

Resided in the mountains, where rain and clouds are formed. Not deities themselves but close enough. May be likened to devilish imps who served the rain god Tlaloc. The Tlaloque were worshiped in special ceremonies during the sixteenth month of the Aztec calendar, (Dec. 11-Dec. 30), known as Atemoztli, meaning "The Descent of Water". The Tlaloque were the bearers of the rattlestaff (chicahualizti), "That Which Makes Things Strong". A signification of a male erect penis or a type of digging stick. The Tlaloque numbered four and lived in the halls of the great palace of Tlaloc, Tlalocan, the terrestrial paradise, and represented the four directions. On Tlaloc's orders one of the Tlaloque

would take a particular jug and pour it over the world, thunder was thought to be the sound of the jugs breaking. The Mexica considered the Tlaloque to be brothers to the goddess of corn.

#### TLAZOLTEOTL

Goddess of Licentiousness

#### TLOQUE NAHUAQUE



In Aztec mythology, Tloquenahuaque (or Tloque Nuhaque) was a creator god or ruler, the creator of the first pair of humans, and the ruler of the first four ages of the world. He is primarily a god of mystery and the unknown. No surviving depictions of him are known to exist.

#### TONACATECUHTLI

In Aztec mythology, Tonacatecuhtli ("the being at the center") was a fertility god. He organized the world into land and ocean at the creation of the world. Ometecuhtli and Omecihuatl were the creators of the life, but he created them and the planet. He turned Chantico into a dog for violating a fast and eating paprika with roasted fish. His wife was Tonacacihuatl.

#### TONATIUH



In Aztec mythology, Tonatiuh was the sun god. The Aztec people considered him the leader of Tollan, their heaven. He was also known as the fifth sun, because the Aztecs believed that he was the sun that took over when the fourth sun was expelled from the sky. According to their cosmology, each sun was a god with its own cosmic era. According to the Aztecs, they were still in Tonatiuh's era. According to the Aztec creation myth, the god demanded human sacrifice as tribute and without it would refuse to move through the sky. It is said that 20,000 people were sacrificed each year to Tonatiuh and other gods, though this number is thought to be inflated either by the Aztecs, who wanted to inspire fear in their enemies, or the Spaniards, who wanted to vilify the Aztecs. The Aztecs were fascinated by the sun and carefully observed it, and

had a solar calendar second only in accuracy to the Mayans'. Many of today's remaining Aztec monuments have structures aligned with the sun.

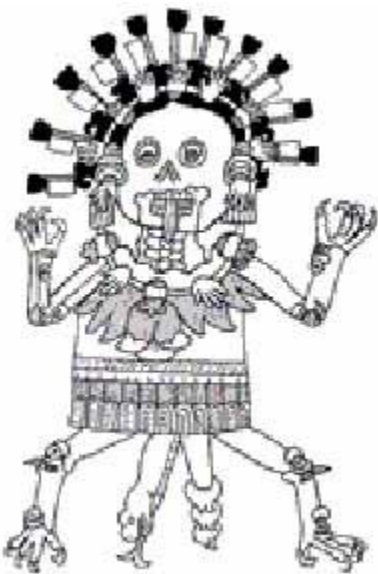
He was a sun-god, and heavenly warrior; God of the Sun represented by the eagle. Poor and ill, Tonatiuh cast himself into the flames, and being burnt up, was resurrected. Daily Tonatiuh repeats his passage across the heavens, down into darkness, and back again into the sky. With him Tonatiuh carries all brave warriors who have died in battle and all brave women who have died in childbirth. The greatest heroes Tonatiuh carries with him to the greatest heights. to Tonatiuhican.

## TONANTZIN



"Honored grandmother," was among the many names of the female earth-deity.

## TZITZIMIME



In Mexico mythology the Tzitzimime were once stars but were cast out to become lords

of the dark underworld, and were a danger both at night and especially during an eclipse. Each dawn and dusk they would battle the sun. The end of the Azteca fifty-two year cycle a time of even greater anxiety for if the new fire was not successfully drilled, the terrifying Tzitzimime star demons would reassert their control over the world. It was prophesized that these star demons would descend to earth and devour the few humans who survived the destruction of the Mexica world and universe when it ended in earthquake and famine.

## XILONEN



She was the goddess of young maize. She was a wife of Tezcatlipoca. Called 'the hairy one' for the tassels of the corn.

## XIPE TOTEC





In Aztec mythology, Xipe Totec ("our lord the flayed one") was a life-death-rebirth deity, god of agriculture, the west, disease, spring, goldsmiths and the seasons. He flayed himself to give food to humanity, symbolic of the maize seed losing the outer layer of the seed before germination. Without his skin, he was depicted as a golden god.

Annually, slaves were selected as sacrifices to Xipe Totec. These slaves were carefully flayed to produce a nearly whole skin which was then worn by the priests during the fertility rituals that followed the sacrifice. Some accounts indicate that a thigh bone from the sacrifice was defleshed and used by the priest to touch spectators in a fertility blessing. Paintings and several clay figures have been found which illustrate the flaying method and the appearance of priests wearing flayed skins.

## XIUHTECUHTLI





In Aztec mythology, Xiuhtecuhtli (also Huehueteotl, "old god") was the personification of life after death, warmth in cold (fire), light in darkness and food during famine. He was usually depicted with a red or yellow face and a censer on his head. His wife was Chalchiuhtlicue. At the end of the Aztec century (52 years), the gods were thought to be able to end their covenant with humanity. Feasts were held in honor of Xiuhtecuhtli to keep his favors, and human sacrifices were burned after removing their heart.

## XOCHIPILLI





"Patroness of Erotic Love" "Goddess of the Flowering Earth". Celebrated during the "Farewell to the Flowers" festival signifying the coming of frost. This was a solemn festival. People would make merry and smell flowers knowing they were about to dry up and wither for the season. A feast in honor of the flowers would occur.

Xochiquetzal was also the divinity of painters, embroiders, weavers, silversmiths and sculptors.

The image of this deity was of wood in the shape of a young woman. A gold ornament was placed over her mouth and a crown of red leather in the form of a braid was placed on her head. Green bright feathered decorated this headband in the shape of horns.

She was dressed in a blue tunic adorned with woven flowers made from delicate feather work. Her arms were open as in the form of a woman dancing. Her idol was placed on a tall altar and her attendants were the same as those who tended Huitzilopochtli as her temple was small and had no specially assigned priests. This is one of the exceptions the Aztec made and were fond of sacrificing virgins to this goddess. The victim's legs were crossed after cutting out their hearts and then sent rolling down the steps of the temple.

At the foot of the temple special priests took the bodies of the sacrificed virgins to the Ayauhcalli, "the house of the mist", which was a sort of cellar built especially for this sacrifice, where the bodies were kept.

A woman in the guise of Xochiquetzal was ritually killed and flayed and a priest wearing her skin would sit at the foot of the temple while area craftsmen dressed as monkeys, ocelots, dogs, coyotes, and jaguars would dance about her while she pretended to weave cloth. Each of the dancing craftsmen would carry in their hands a symbol of their craft, a painter his brush, etc.

Also referred to as Precious Feather Flower-Goddess of Song, Dance, and Sexual Pleasure. Patron of prostitutes. Goddess of Artistry and Delight. In Duality she was also Macuilxochitl, a male representation.

God associated with maize and vegetation. Goddess of flowers, grains, and patroness of weavers. God of sculptors and embroiders. Quail and incense were often offered to this god and depending on the devotion fasting of from 20 - 80 days was common. People who were born on One Flower or Seven Flower were pre-destined to become good at these crafts and worship this god. Said to have afflicted those who displeased her with boils.

in legend she was taken to the underworld by Xolotl and ravaged. She also is said to have eaten forbidden fruit from an aphrodisiac tree and became the first female to submit to sexual temptation. She was expelled from paradise and the tree split into two. She transformed into Ixnextli, "Ashes in Eyes", a metaphor for being blinded by crying. Her pain at not being able to look into the sky that she once lived in is why men can not look directly into the sun.

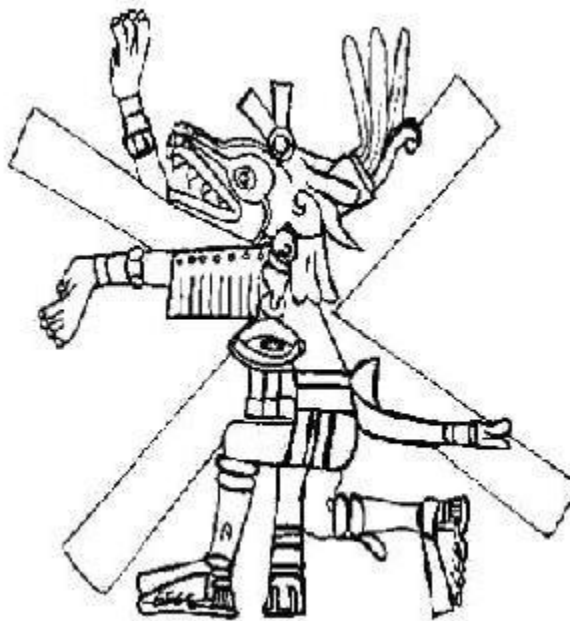
Goddess of flowers and romantic love depicted with flowers in her head-dress and as a young married woman with a wrap around skirt and a Quechquimitl, or highly decorated type of poncho. Xochiquetzal's flower was the marigold. Today in early November Mexico celebrates the day of the dead, or "All Souls", in which the ground is strewn with marigolds, combining old and new customs. She may have been worshipped under the name Tonacacihuatl, meaning "Sustenance-Woman". Worshipped during the festivals of Matlalcueyeh, Huei Pachtli, and Macuilxochiquetzal.

## XOCHIQUETZAL



She is a nature Goddess of beauty and is called the flower goddess. Goddess of birds, butterflies, song, dance and love. Also a protector of artisans, prostitutes, pregnant women and birth. Like Persephone, was kidnapped and taken from her husband, Tlaloc, to the underworld by Tezcatlipoca a lord of the underworld.

## XOLOTL







In Aztec and Toltec mythology, Xolotl ("The Animal", Lord of the Evening Star, Lord of the Underworld) was the god of lightning and a psychopomp, which is to say that he was the one who aided the dead on their journey to Mictlan, the afterlife.

Xolotl was also the god of fire and of bad luck. He was the twin of Quetzalcoatl, the pair being sons of the virgin Coatlicue, and was the evil personification of Venus, the evening star. He guarded the sun when it went through the underworld at night. He also brought forth humankind and fire from the underworld.

In art, Xolotl was depicted as a skeleton, a dog-headed man - "xolotl" can also mean "dog" in Nahuatl, the Aztec language - or a monster animal with reversed feet. He was also the patron of the Ulama game. He is identified with Xocotl as being the Aztec god of fire.

The axolotl, a type of salamander native to Mexico, is not directly named after the god. Instead, its name derives from the Nahuatl words for water ("atl") and dog (also "xolotl"). Xoloitzcuintle is the official name of the Mexican Hairless Dog (also known as Perro Pelón Mexicano in Spanish), a canine species endemic to Central America dating back to Pre-Colombian times. This is one of many native dogs species in the Americas and it is often confused with the Peruvian Hairless Dog. The name Xoloitzcuintle makes reference to Xolotl because, historically, one of this dog's missions was to accompany the dead in their journey into eternity. In spite of this prominent place in the mythology, the meat of the Xoloitzcuintle was very much part of the diet of some of the ancient peoples of the region.

YACATECUHTLI





In Aztec mythology, Yacatecuhtli ("He Who Goes Before"; alternately Yiacatecuhtli) was the patron god of commerce and travelers, especially merchant travelers. His symbol is a bundle of staves.